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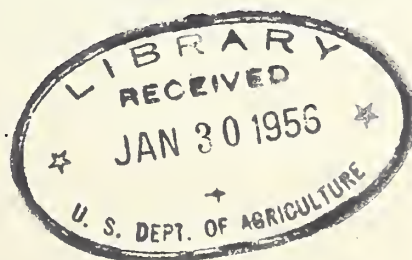
GETTING THE FULL STORY ON FILM

Many opportunities to obtain valuable film footage await the non-professional motion picture cameraman.

Different customs, costumes, methods, laws, animals and people offer scenes that can aid in placing a motion picture story into the proper setting, giving it added "color", and permit the commentator to introduce, continue and conclude the narrative in smooth sequence.

These suggestions are made on the basis of film coverage of diseases affecting livestock, either for clinical or general use, but the basic procedure is applicable to other subjects as well.

Even the professional cinematographer usually has a "working script" when he goes afield, and it is hoped that the following ideas may be helpful to the non-professional in telling on film a more complete story of his subject.



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INTRODUCTIONS

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Show typical farm or countryside -- flat, level plains -- rolling hills -- rugged mountainside -- all with animals subject to the disease grazing, resting, in pens, or being herded. This would give opportunity for such an introduction as: "Into these peaceful hills has crept an invader, a killer of livestock..." Or: "Here, among the herds and flocks of the farmers of this region appeared in 1855 a strange new disease destined to sweep across..."

Show a map, with a hand using a heavy, dark pencil to outline the area in which the disease exists. Have it stop and indicate the particular spot where the pictures were taken. Map could be mounted on a plain-colored wall.

Show a crumbling ruin, part of the Appian Way, or something similar to permit an introduction like: "Way back in the time of the Roman Empire, rinderpest was taking its toll of the livestock of nearly all of the known world..."

Show a farmer pointing to some of his livestock and talking to a veterinarian or some official. This would permit an introduction like: "Alert, progressive farmers are keenly aware of the need for reporting strange disease symptoms when their animals are sick. Here, a rancher in the Argentine reports his discovery of..."

SYMPTOMS

Emphasis on close-ups. Have person or persons holding animals wear rubber gloves if possible. Remember it's symptoms and lesions, whether in ante- or post-mortem scenes, that are important. Move in close on the vesicle, hemorrhage, lymph node, etc. Don't try to include faces of examiners or some local dignitary.

If symptoms are important, such as paralysis, lameness, lassitude, blindness, etc., the whole animal can be shown with as much movement as can be induced. But, in vesicular diseases for instance, the camera should move in for close-ups of the tongue, nostrils, hoofs, etc.

If the disease kills, and there are dead animals in a field or pen, a general shot from medium distance might be taken to allow for a mention in the script of the mortality rate.

When close-ups are made of post-mortem examinations, and instruments are used to remove tissue, trace lesions, incise glands, etc., be sure the hand of the operator wears laboratory rubber gloves.

NOTE: Many of the suggestions in SPECIAL EFFECTS will not be possible where conditions are not modern, but they may aid in developing comparative ideas.

SPECIAL EFFECTS

To break the monotony of sequences on symptoms of the disease, short scenes might be taken of:

Conference of farmers, state and federal officials, apparently discussing the disease, its effects, preventive measures, etc.

Man driving automobile away from farm, as if heading for nearest laboratory to get laboratory diagnosis of the disease.

Laboratory man, in suitable attire, looking into microscope. Be sure slide, with some sort of smear, is in 'scope.

Such views as burning carcasses, burying carcasses, digging pits and trenches, spraying premises, removing rubbish, and investigators decontaminating clothing.

MODE OF SPREAD

Interest will be added to the film if the camera can record how the disease is spread. Vectors? Contaminated feed? Ingestion? Rodents? For instance, if an arthropod carries and transmits the disease, shoot a very close-up view of it. It may be necessary to kill or anaesthetize the insect, mount it on a pin or wire and turn it slowly as the lens records its characteristics. Or, if the carrier is a rodent, get close-up footage on it. If the disease has been spread by contaminated feed or garbage, get some shots showing the rations being fed to the animals.

One of the frequent ways infection is spread is the dumping and/or burying of carcasses in gullies on a farm or range. The first flash flood to come along washes the carcasses down the bed of the gully and often thus carries the infection to a neighboring farm or section. Footage to show this careless and dangerous practice would be effective.

CONTROL MEASURES

Most countries have some form of control measures when serious outbreaks or epizootics occur. If you are photographing animals afflicted with such an infection, get pictures of such control methods:

- Isolation: Animals in isolation pens or areas.
- Quarantine: Official putting up quarantine sign, rope or wire around premises, or man on guard against intrusion.
- Dipping: Animals entering and emerging from dipping vat.
- Spraying: Actual scene if possible. If not, have farmer or helper spray one or more animals as sample of how done.
- Immunization: Show how it's done.

HUSBANDRY METHODS

"Color" will be added to the film if unique husbandry methods can be portrayed. Watch for the interesting shots that can be made of shepherds, goose girls, vaqueros, goat herders. Also practices such as community pastures.

MARKETING PATTERNS

Health of animals and their thriftiness, together with the inroads of disease and its crippling effects, are reflected in the food economy of the country or area where stock is raised. To aid the commentator in linking up these factors, show in your pictures how the livestock is marketed.

Stockyards? Get shots of animals entering yards, being looked over by potential buyers, etc.

Community market? Interesting shots of a section of it. Don't try to include the entire market unless a down shot from an elevation might be particularly scenic or novel.

Slaughter houses? Try to show something that is different from our methods. Exterior shot might be useful, especially if the structure bears a sign telling what it is.

Marketing of milk? Show how it's done. Picked up on farms. Carried to market. How displayed in open market? Deliveries to home.

RESULTS

Some "objective" footage is usually required to conclude the film. You have shown the effects on the animal, but what of the results to the farmer and the economy of the area? For instance:

Scene showing a potential loss to a single herd. First shot shows a herd of 30 cattle. Have 10 of them removed and show the same scene in immediate sequence with only 20 left. Commentator would explain that because of brucellosis, for instance, the herd is left with only two-thirds of its efficiency or productivity.

Scene showing dilapidated barn and fences, with a few scrawny animals in evidence to show that "This farmer decided to 'live with the disease', failed to report it, took no sanitary measures, etc."

Scene at a village market where low-quality animals are being offered for sale. Commentator could point out results of wasting diseases and how the economy of the area or state is affected.

Scene after a barnyard or section of a farm has been thoroughly cleaned and sprayed. "Facing a bright new future... etc."

TIPS ON GOOD PHOTOGRAPHY

1. Use an exposure meter. Don't take one reading and then shoot for several hours on the assumption that it will continue to be correct. Light changes, sometimes within minutes. Play safe and check every shot with your meter, if possible.
2. Use a tripod whenever and wherever possible. Don't think you are "different" and can hand-hold your camera without ill effect, especially

with fairly wide apertures and weak light. The inconvenience of setting up and using a tripod will be compensated many times over by the quality of your pictures.

3. Take plenty of footage. It's far easier to cut film in the laboratory to the length desired than to try to stretch short scenes into the needed footage. Too little footage is one of the most common faults of non-professionals.
4. Beware of "panning" (taking panoramic views). It must be done slowly and evenly, and is applicable usually in showing a section of the countryside. Concentrate, rather, on "covering" the subject with (a) a close-up, (b) a medium close-up, and (c) a medium long shot. That will insure adequate footage, and give the film cutter opportunity to use the most suitable scene.
5. Remember that the human eye likes to fill in missing parts of a scene. For instance, if action takes place in a laboratory, a medium close-up will be more pleasing than attempting to get the whole interior of the lab. Similarly, you need not include all of a human being who may be involved in a close-up with an animal. Maybe just his hands displaying lesions or test reaction will be sufficient.
6. Get variety into the angles from which you shoot. Place camera very low for some shots, climb a step-ladder and shoot down for others, and watch for opportunities to get pleasing composition in eye-level shots.
7. Be careful in loading and unloading film. Exposed film should be protected as much as possible from heat and strong sunlight.

Prepared

by

THE INFORMATION DIVISION
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